

AN APPLICATION OF TODA EMBROIDERY ON THE APPARELS AND ACCESSORIES

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ABSTRACT

Traditional clothing in India greatly varies across different parts of the country and is influenced by local culture, geography, and climate and ritual urban settings. Decorating materials with embroidery is an ancient tradition and reveals about the lives and customs of particular cultures. Embroidery is a manifestation of the artistic creativity of the people. In India, Todas are found in the Nilgiri District of Tamil Nadu State. The Todas are a small community who live on the isolated Nilgiri Hills of Tamil Nadu. Toda tribes are also famous for their unique embroidery called 'Toda embroidery' which is less known craft to the outside world. Toda tribes are very secluded in nature and very few people know about this tribe and their unique embroidery. Few efforts are being taken by Government and NGO's to preserve Toda embroidery. Thus the present study focuses mainly on preserving their traditional craft. Toda embroidery now only found in cotton shawls and some limited accessories. They are using 2x2 basket weave structures to identify the yarn gauge. Since an effort has been taken to develop linen and bamboo fabrics in mock-leno weave for the application of Toda embroidery on men, women and kids garments and accessories. It also aims at making an indigenous art known to the outside world and to commercialize this traditional craft. It also aims at making the indigenous art known to the outside world. The study would be a step forward to impart new dimensions to the fashion world.

KEYWORDS: Toda Embroidery, Traditional Craft, Accessories & Indigenous Art

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1. INTRODUCTION

India has a diverse and rich tradition. Decorating materials with embroidery is an ancient tradition and reveals about the lives and customs of particular cultures. Embroidery is a very ancient craft popular throughout India, Tribal people of the world over have always had a great flair for decoration and ornamentation.

In India Todas are found in the Nilgiri district of Tamilnadu state. The Todas are a small community who lives isolated Nilgiri plateau. The "Toda" is said to have come from the Kannada 'tudi' or 'top'. 'Tudavar' or 'Todavar' means 'those who are on the top'. The Toda traditionally live in settlements, consisting of several small thatched houses, constructed in the shape of half barrels and spread across the Nilgiri areas. They are primarily cattle herders and trade dairy products within the Nilgiri district. The language of Toda's is also referred to as 'Toda' which is defined as Dravidian language.

The Toda women during their leisure time, engage themselves in an indigenous embroidery where a coarse, unbleached hand woven white cotton cloth is embroidered with 'Pukaor' (motif) basically in geometrical forms of flower, animal and natural objects. The embroidered shawl is called "Puthkuli" and they use steel needles and woolen threads, chiefly of black and red colours. The unbleached nature of hand woven white cloth helps in identifying the yarn gauge (count of threads) quite easily. The design of 'puthkuli' is laid out in between the stripes of black and red. The patterns of 'puthkuli' are embroidered by the combined methods of darning and embroidery. As the Toda embroidery is woven out in an intricate manner by means of darning, counting of threads and or yarn gaps, the resultant design emerges as geometric forms at a casual glance which makes it distinct from other embroideries. It is very important to note that the artisans do the embroidery without transferring the design on to the fabric surface and also not referring any book. For them it is the co-ordination of mind and hand. Thus the Toda embroidery appears striking with its bold colour scheme and complex combination of weaving and embroidery. Young Toda girls inherit the craft by observing the works done by the elders of the community.

The motifs are inspired by nature and daily life. The main motif is the buffalo horn as the Toda worship buffalos. Other designs include wild flowers, mountains and valley. To suit modern taste and needs a variety of items like cell phone pouches, table cloths, scarf, shawl drawstring purse etc. also made.

Toda tribes are very secluded in nature and very few people know about this and their unique embroidery. Few efforts are being taken by government and their NGO's to preserve Toda embroidery art. However, much needs to be done to showcase their skill to the outside world. Since Toda tribes are reducing rapidly their embroidery also is in danger of becoming extinct.. Toda embroidery has traditionally done in an unbleached cotton fabric. The present study focuses mainly on giving new dimensions to this traditional embroidery. Toda embroidery now only found in cotton shawls and some limited accessories. Since an effort has been taken to develop 100% linen and bamboo fabrics in mock-leno weave for the application of the Toda embroidery on apparels and accessories. Garments were constructed for men, women and kids. Suitable accessories for these garments were also prepared. It also aims at making the indigenous art known to the outside world. The study would be a step forward to impart new dimensions to the fashion world.

The objective of the research work is as follows

- To develop linen and bamboo fabric in mock-leno weaves
- To develop designs for men's, women's and kids' garments and accessories
- To adopt developed embroidery designs on these garments
- To evaluate the acceptability of the developed products

2. METHODOLOGY

2.1 Weaving of the Selected Yarn

Linen and bamboo yarns were selected for the fabric development.

- Linen (100%) = Yarn count 26 NM*26NM
- Bamboo (100%) = Yarn count 60's both wrap and weft.

Both Linen and Bamboo fabrics were developed in mock-leno weave to obtain the yarn gaps. This weave

structure helps to apply the embroidery in an easy manner. The traditional Toda embroidered shawl is developed in 2*2 basket weave structure. An effort has been taken to introduce new weave structure, for the application of Toda embroidery on newly developed linen and Bamboo fabrics to obtain yarn gaps. The finished linen and bamboo fabrics were undergone basic testing methods to identify the quality of the developed fabric.

2.2 Development of Designs for Garments and Accessories

Since the Toda embroidery has the (GI) Geographical Identification, they do not prefer changing the motifs. On the basis of information collected from Todas, twenty embroidery designs suitable for men's wear, women's wear and kid's wear were drawn on the point paper to count the yarn gauge. Suitable accessories for this garment were also prepared. The length and width of the design was measured by counting the yarn gauge both lengthwise and width wise. In point paper each box denoted each yarn gauge. One complete repeat was done for each embroidery design. It was filled with red and black colour. The coloured portion denoted the "up" position of the embroidery thread and blank position denoted the down position. Total twenty embroidery designs were prepared that are suitable for men's, women's and kid's garments. The developed designs were shown plate 2.1 to 2.28

2.2.1 Developed Designs - Men's Wear



Figure 2.1: Design No.1

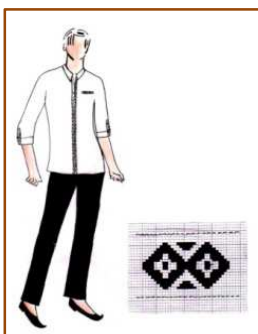


Figure 2.2: Design No.2



Figure 2.3: Design No.3

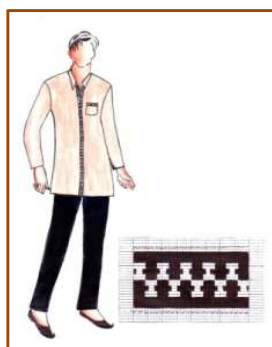


Figure 2.4: Design No.4



Figure 2.5: Design No.5



Figure 2.6: Accessory Design No.1



Figure 2.7: Accessory Design No: 2 & 3

2.2.2 Developed Designs - Women's Wear



Figure 2.8: Design No.1

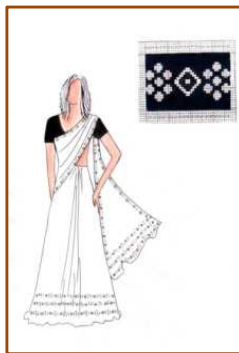


Figure 2.9: Design No.2



Figure 2.10: Design No.3



Figure 2.11: Design No.4



Figure 2.12: Design No.5



Figure 2.13: Accessory Design No. 1



Figure 2.14: Accessory Design No. 2 & 3

2.2.3 Developed Designs – Kid's Wear - Boy



Figure 2.15: Design No.1 Figure 2.16: Design No.2 Figure 2.17: Design No.3



Figure 2.18: Design No.4 Figure 2.19: Design No.5

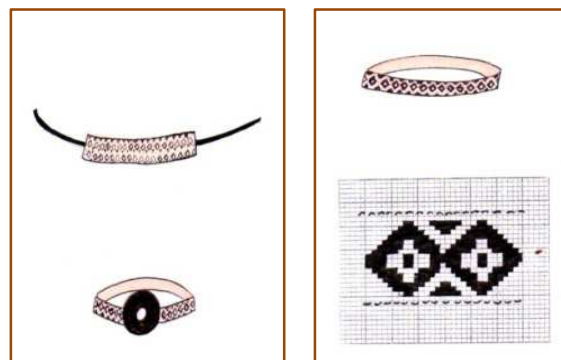


Figure 2.20: Accessory Design No. 1 Figure 2.21: Accessory Design No. 2 & 3

2.2.4 Developed Designs – Kid's Wear – Girl



Figure 2.22: Design No.1 Figure 2.23: Design No.2 Figure 2.24: Design No.3

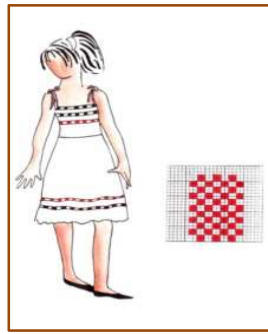


Figure 2.25 Design No.4



Figure 2.26 Design No.5

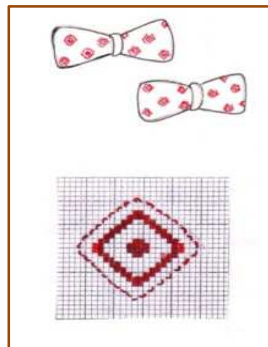


Figure 2.27: Accessory Design No. 1



Figure 2.28 Accessory Design No. 2 & 3

2.3 Acceptability of Developed Designs through Visual Evaluation

Five designs in each category were developed, out of which one design was selected from each category. The evaluation was done by the panel of twenty judges. All designs were evaluated according to their preferences. The attributes assigned for evaluation of design were colour combination, placement of embroidery designs, appropriateness of the embroidery design, appropriateness of garment design and overall appearance of the design. Score 5,4,3,2,1 and 0 were given to these designs which obtained excellent, very good, good, fair, poor and very poor respectively. One design in each category that secured highest score was selected as the best design.

For accessories three designs in each category were developed. These also evaluated by the same panel of 20 judges and followed the same procedure for the selection of design.

Developed articles were evaluated. The attributes were colour combination, design placements, new fabric texture and appearance, appropriateness of the design and overall impact. Rank 1,2 and 3 was given to those products which stood fair, good, and very good respectively.

2.4 Construction Details

Based on the sketch, the selected designs are constructed into men's, women's and kid's wear. The embroidery was done on the fabric as per the placement given in the design. After completing the embroidery the garments were stitched.

2.4.1 Men's Wear- Shirt

The shirt is a loose garment for the upper part of the body, is prepared in many styles and fashion. The popular and common styles are half and full open shirts, with half or full sleeves and with open or closed collars.

Accessory: Matching waist belt was prepared.

2.4.2 Women's Wear- Saree

Saree is a large seamless fabric traditionally worn by women in India. The saree can be worn in several different styles and it is a suitable drape garment for all age groups.

The length of the saree is 5.5 meters.

The accessory - Hand bag was prepared for women to suit the saree.

2.4.3 Kids Wear (Boy) - T-Shirt

T-shirt is the very suitable upper garment for boys. It is very comfortable and attractive garment. Attractive designs can be prepared by using different materials.

Accessories: Attractive bracelet was prepared to suit the T-shirt

2.4.4 Kids Wear (Girl) - Gathered Frock

The frock is prepared in many styles and fashions. When there is a joint at the waist, its upper part is known as the bodice and the lower part is the skirt. Gathered frock is a very attractive garment for girls.

Accessory – Attractive Hair band was prepared for baby girl to match the gathered frock.

2.5 Evaluating the acceptability of the product

The prepared articles were evaluated based by 20 judges. The attributes were colour combination, design placements, new fabric texture and appearance, appropriateness of the design and overall impact. Rank 1,2 and 3 was given to those products which stood fair, good, and very good respectively.

3. RESULTS

Five designs were evaluated in each category, out of which 1 design in each category was selected on the basis of the preferences given by the judges. The evaluation of the designs of garments and accessories are shown in table 3.1. to 3.2.

Table 3.1: Visual Evaluation Scores of Developed Designs (Garments) for Assessment of Acceptability

Designs	Colour Combination	Appropriateness of the Design	Placement of Embroidery Designs	Appropriateness of Garment Design	Overall Appearance	Total Score
Men's Wear-Shirt						
Design No.1	75	70	83	85	86	399
Design No.2	80	83	80	82	82	*407
Design No.3	70	71	72	73	68	354
Design No.4	80	75	83	82	79	399
Design No.5	72	74	79	75	76	376

Women's Wear-Saree						
Design No.1	77	73	65	75	70	360
Design No.2	70	75	75	77	79	386
Design No.3	82	84	78	80	82	*406
Design No.4	72	82	80	77	79	390
Design No.5	68	70	72	72	73	355
Kids Wear Boy						
Design No.1	72	75	77	79	82	376
Design No.2	80	79	82	79	83	*403
Design No.3	71	71	72	70	73	357
Design No.4	65	66	68	69	70	338
Design No.5	74	72	70	73	75	364
Kids Wear- Girl						
Design No.1	82	81	80	82	83	*408
Design No.2	66	69	62	66	68	331
Design No.3	64	72	66	69	70	341
Design No.4	79	82	78	82	79	400
Design No.5	71	74	74	72	68	359

* Selected Design

Table 3.2: Visual Evaluation Scores of Developed Designs for(Accessories) Assessment of Acceptability

Designs	Colour Combination	Appropriateness of the Design	Placement of Embroidery Designs	Appropriateness of Garment Design	Overall Appearance	Total Score
Men-Belt						
Design No.1	86	76	84	85	77	*408
Design No.2	72	79	75	77	87	390
Design No.3	80	78	75	81	72	386
Women-Hand Bag						
Design No.1	74	76	82	85	79	396
Design No.2	73	78	79	82	78	390
Design No.3	74	80	82	79	88	*403
Kids (Boy)- Wrist Belt						
Design No.1	85	82	84	75	80	*406
Design No.2	80	75	76	79	76	386
Design No.3	80	77	85	79	79	400
Kids (Girl)- Hair Band & Clip						
Design No.1	77	80	81	77	75	390
Design No.2	77	80	82	88	73	* 400
Design No.3	77	81	82	79	77	396

* Selected Design

Rank 1, 2 and 3 was given to those products which stood very good, good, and fair respectively.

3.1 Evaluation of the Acceptability of the Product

Table 3.3: Acceptability Index for Products

Article	Total Marks (Max 60)	Acceptance
Men's Wear	54	90%
Women's Wear	56	93%
Kids Wear(Boy)	56	93%
Kids Wear(Girl)	58	97%

As far as the products were concerned, almost all articles were accepted by the judges and the differences in scores were negligible. 97% of the judges gave the highest score (58) to kid's wear (girl). Second acceptance was given to kids wear (boy) and women's wear (93%). Men's wear by 90% of the judges, which is scored 54 points. The lowest score (54) was given to men's wear. The developed articles were shown in Plate 3.1 to 3.4

MEN'S WEAR



Figure 3.1: Article 1
(Shirt - Design No.2 & Accessory Design No.1)

WOMEN'S WEAR



Figure 3.2: Article 2
(Saree - Design No.3 & Accessory Design No.3)



Figure 3.3: Article 3
(Kids Boy Shirt- Design No.2 & Accessory Design No.1)



**Figure 3.4: Article 4
(Frock - Design No.1 & Accessory Design No.2)**

4. CONCLUSIONS

The culture of India is the way of life of the people of India. Decorating materials with embroidery is an ancient tradition and reveals about the lives and customs of particular cultures. Embroidery is a very ancient craft popular throughout India.

In India Todas are found in the Nilgiri district of Tamilnadu state. The Todas are a small community who lives isolated Nilgiri plateau. Toda tribes are also famous for their unique embroidery called Toda embroidery which less known craft to the outside world. Toda tribes are very secluded in nature and very few people know about this and their unique embroidery. Few efforts are being taken by government and their NGO's to preserve Toda embroidery art. However, much needs to be done to showcase their skill to the outside world. Since Toda tribes are reducing rapidly their embroidery also is in danger of becoming extinct. The present study focuses mainly on giving new dimensions to the traditional embroidery.

Toda embroidery now only found in cotton shawls and some limited accessories. Since an effort has been taken to develop 100% linen and bamboo fabrics in mock-leno weave for the application of the Toda embroidery on apparels and accessories. The experiment on adapting Toda embroidery on garments and accessories had given a direction how this can be brought to the light of the world without changing the unique features. The products can easily be integrated in youngsters fashion, thus the Toda embroidery can be promoted. The study would be a step forward to impact a new design dimension to the fashion world.

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